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ought to be proud of them and of your great cities. There is altogether too much talk about the art and architecture and beauty in European cities. There is plenty of all these here and a heap of them right in Philadelphia. I traveled today out to Stonton and visited the fine old house there which has been preserved by the Daughters of the Revolution—one of the finest buildings in the world and yet one of which the people of Philadelphia rarely boast—most of them probably do not know it exists. Above all you should preserve your traditions, the traditions of America, and develop upon them as a basis, rather than go back to the past and drag out here on this continent some imitation of a defunct style and age."

At the conclusion of Mr. Pennell's remarks attention was called to what the Chapter's Committee on the Preservation of Places of Historic Interest had already done in co-operation with the city government toward the restoration of Congress Hall, which will ever secure it to the nation. Further than this it was formally resolved that the Philadelphia Chapter would undertake to secure the active participation of all the historical, patriotic, and other similar societies in the city in a concerted movement to locate, survey, record and preserve the notable or historically valuable examples of Philadelphia architecture. This action by the Philadelphia Chapter will, it is hoped, result in calling attention to the necessity for just such action by similar bodies in other cities throughout the country to the end that united effort, possibly under the leadership of the American Institute of Architects, there may yet be formed a body like that in England known as the National Trust for the Preservation of Historic and Natural Beauty.

A CITY ART MUSEUM The City Art Museum, of St. Louis, as a municipal institution is not quite two years old, but it is doing excellent work and growing rapidly. Its Board of Trustees have deemed it advisable to assemble, as rapidly as pos-

sible, by discreet purchase, a permanent collection of paintings, buying the works of American artists chiefly. Among the purchases are paintings by Inness, Schofield, Benson, Wiles, Shirlaw, Dearth, and Dessar. During the past year this museum has held a series of notable transient exhibitions and has been visited by over one hundred thousand persons. It has one docent, and through members of its staff is reaching out to the people. In the annual report, just issued, reference is made to the need of a library, a lecture hall, lantern slides and photographs to further increase its usefulness and educational value.

**ILLINOIS
ARTISTS'
EXHIBITION**

An interesting exhibition of paintings and sculpture was held under the auspices of the

Art Department of the Illinois Federation of Women's Clubs at the State Convention in Peoria last month. Forty-two oil paintings, sixty-nine water colors and twenty-three pieces of sculpture, all by Illinois artists, were set forth. No prizes were offered and transportation only one way was paid. The collection of sculpture was quite remarkable. It was the first of its kind ever held in Peoria and it was visited by several thousand persons in addition to the five hundred club women who were in attendance at the convention. Among the sculpture shown were fountains by Florence Wyle and by E. Louise Guernsey, portrait studies by Julia Bracken Wendt and Nellie Walker, baby heads by Mrs. F. W. Dundas and Laura Kratz; a bas-relief by Etienne Ganiere, and a statue of Napoleon by D. Hunter, the last making special appeal to the young school girls who came in great numbers to study the first real works of art shown in their city. Lorado Taft, who has exerted so strong an influence upon sculpture in Illinois, sent large photographs of some of his most notable work, the models of which were too large to transport. The paintings, which made up the other section of this exhibition, have been lent to the Art Department for circulation and will be shown elsewhere in the State.